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CONFIDENTIAL

DDA REGISTRY
89-0310X

19 January 1989

MINUTES OF THE F.A.C. MEETING OF 9 JANUARY 1989

1. The Fine Arts Commission Meeting of 9 January 1989 was attended by:

STAT

2. Minutes of the previous meeting were accepted as submitted.

STAT 3. reported that of the Headquarters Consolidation Branch of the Office of Logistics, has been named the focal point for the redecoration of the Original Headquarters Building.

STAT 4. of the Employee Activities Association (EAA) discussed plans for the April employee photography exhibit. He is preparing an EAA message for distribution and will, per the request made by the FAC,
STAT include in it guidelines on acceptance of entries. suggested that the FAC award a ribbon --in addition to those awarded by
STAT the EAA-- to a photograph of its choice.
STAT will form a committee to handle this.

STAT 5. reported that the Afghan exhibit will run through February, followed by the Women's History Month exhibit in March and the photography exhibit in April.

STAT 6. noted that OL's "Notes and Quotes" for 9 December 1988 had a short article describing the proposed Sanborn sculpture for the NHB.

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STAT 7. [redacted] distributed copies of a draft proposal regarding an artist-in-residence program. He had redefined this position to be that of a curator of an art collection that would reflect the Agency's operations and proposed that the curator operate under the direction of the Historical Intelligence Collection (HIC). The HIC and FAC would jointly rule on what art was to be acquired, and the position of curator would be defined to allow the incumbent to produce art himself. The curator would be assigned to the HIC on a rotational basis.

8. Most members of the FAC characterized the revised proposal as a good STAT melding of the bureaucratic needs of the Agency and the intent of [redacted] STAT [redacted] original concept of an artist-in-residence. There was also expressed support for the concept of a collection of art that reflected STAT Agency activities and support for linking it to the HIC. [redacted] found the revised proposal straightforward and supported in principle theconcept of a historically-oriented art collection. At the same time, she noted her concerns --expressed in a letter passed to the chairman of the FAC and read at last month's meeting-- regarding the earmarking of STAT funds for this program in a period of budgetary stringency. [redacted] who was unable to attend ,meeting, expressed similar sentiments in a STAT letter passed to [redacted] at the 9 January meeting.

STAT 9. As a next step, [redacted] will take his memorandum to the Executive Committee of the Agency for approval.

STAT 10. [redacted] distributed a draft employee notice regarding the Sanborn sculpture and solicited comments prior to its distribution.

STAT 11. [redacted] suggested that a letter of appreciation be sent to the donor of the Christmas card display, reflecting the numerous positive STAT comments received regarding this exhibit. [redacted] volunteered to draft the letter.

STAT 12. [redacted] reported that the [redacted] was getting its posters art collection this week. 25X1

STAT 13. [redacted] has spoken with Vincent Melzac regarding the status of his "Washington Color Art" collection that hangs in the corridors near the reception area of the Original Headquarters Building. Mr. Melzac is still willing to exchange some pieces and consider making further STAT donations. It was agreed that [redacted] would call Mr. Melzac soon and try to arrange for a small group of FAC members to visit his STAT collection in West Virginia..

[redacted]
Secretary, FAC

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S. Hank:
This is the FAC proposal re the operational art collection I will pass it on this and submit.

ADMINISTRATIVE INTERNAL USE ONLY

DRAFT

JAN 1988

MEMORANDUM FOR: The Executive Director
Central Intelligence Agency

SUBJECT: CIA Operational Art Collection

FROM:

Chairman, Fine Arts Commission.

STAT

Attached for consideration by the Executive Committee and for your approval is our proposal to create an Agency operationally oriented art collection.

STAT

2. Earlier in 1988, of the Directorate of Operations broached the general idea with me and later presented a more specific proposal to the full Commission. He has also had extensive discussions about it with the Mr. Mahoney, Mr. Baker, and others. The Fine Arts Commission has reviewed this concept in depth, and the attached proposal represents a composite view.

STAT

If you need further info

3. We on the Commission feel this collection would be an outstanding enhancement to the culture and environment of the CIA. In addition it should serve to develop a sense of CIA identity in our staff through recognition of the historical record of our contributions to national security. Our assessment is that it can be developed at no risk to security and at modest cost. Principal features of the proposal include:

--rotational assignment of a volunteer to create and/or otherwise acquire paintings, drawings, posters, etc. for display in Headquarters and other Agency facilities,

--management of the project through the Historical Intelligence Collection, in conjunction with the Fine Arts Commission,

--appropriate reviews to protect sources and methods, and other sensitive information

4. The attached proposal provides the detailed prospectus for this effort. If you need further information, please call me on

STAT

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CENTRAL INTELLIGENCE AROUND THE WORLD- A GRAPHIC HISTORY

This is a proposal to create a Central Intelligence Agency collection of graphic art (paintings, drawings, photographs, etc) which remember the world-wide activities and accomplishments of its people.

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DRAFT

BACKGROUND:

Tasks of the Central Intelligence Agency are world-wide and beyond in scope. This results in our people being involved with and knowledgable about all nations, their leaders, their institutions; and people and activities around the world. Indeed the Central Intelligence Agency has supported US interests through activities conducted within the earth, on its surface, and far beyond in space.

There is little within the Agency's environment or culture that shares this rich experience with the total staff. Naturally concern for protecting sources and methods inhibits widespread sharing of the details of most the Agency's accomplishments. But, with proper review and "sanitization", it should be possible to depict within the Agency's confines scenes reminiscent of the contributions made by our people through their work at home and abroad. This should contribute to enhanced staff esprit through:

--increased identification with the special nature of intelligence as a career,

--visible recongnition of the contribution the Central Intelligence Agency has made, and continues to make, to US interests,

--idenfification with the Central Intelligence Agency as whole through the accomplishments of its separate elements,

--establishment of the historical perspective for our current and future work,

--honoring in a lasting way, explicitly or implicitly, the individuals and organizational elements that conducted the activities.

A graphic arts collection which can be displayed throughout the corridors of Headquarters and other Agency buildings will serve as the medium to achieve these goals. The full range of activities of the CIA can be accommodated in these graphic displays; all our expertise can be represented.

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IMPLEMENTATION:

It is proposed that this concept be implemented through the mechanism of the CIA Historical Intelligence Collection. In general the Fine Arts Commission (FAC) and the Historical Intelligence Collection (HIC) would work jointly to acquire relevant graphic works through donations, purchases, and commissions. An interested Agency officer would be provided a rotational assignment to create a specific work and to oversee additional acquisitions. Funding would be required for purchases, commissions, framing, etc. There are also provisions for historical guidance, management oversight, reviews to protect sources and methods, quality control over acquisitions and other important factors.

The development and care of the collection will generally be managed by the Chief, HIC, Directorate of Intelligence.

The HIC and the FAC will develop a call for a volunteer to establish a segement of the collection covering some historical period, activity, operation or such. Alternatively they may rely on an unsolicited employee suggestion.

The volunteer, working in conjuction with the Chief, HIC will conduct research on the historical period and prepare a proposal for the graphics to be acquired or created. The HIC and FAC jointly will review the proposal for approval.

The volunteer will then acquire relevant graphics and/or create original pieces based on the research and their talent(s).

The FAC and the HIC jointly will seek and solicit volunteer items for the collection from Agency organizations, employee collections, accept loans or gifts of relevant items from other sources, and make purchases when authorized.

The Fine Arts Commission will participate in the review of project proposals; it will also be the approving authority for the esthetics of finished works, and for selection of the display site(s).

Only modest resources are required.

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ADMINISTRATION

Any volunteers accepted to create or otherwise acquire graphics would be provided rotational assignments from their parent organization/career service to the Historical Intelligence Collection for periods to be negotiated on a case-by-case basis.

Volunteers will be selected based on artistic ability, knowledge of relevant Agency activity, ability to conduct research, availiability, cover consideration, and the authorization of the parent career service.

The employee selected would only be paid the salary commensurate with their regular grade; no specific additional compensation would be paid for works created by the person. However, the Chief, Historical Intelligence Collection, will be responsible for the person's performance appraisal, recommendations for career actions, and nominations for cash awards.

The Chairman, FAC jointly with the Chief, HIC will provide an annual report to the Executive Committee. Interim information will be provided through the minutes of the Fine Arts Commission's monthly meeting. Regular employee bulletins will also be issued.

SECURITY

Continued protection of sources and methods is of paramount importance to all Agency activities. Throughout the course of a project there will be close coordination with relevant Agency organizations to ensure adequate protection to sensitive information. Specifically, the directorates will review all materials for security and cover considerations prior to the start of research, travel, and the creation or display of any graphics.

RESOURCES

The DDA will furnish space, needed artistic supplies, other logistical support, framing, mounting, and maintenance.

In addition to the logistical needs cited above, the program will probably need about $50,000 per year to cover travel, research, acquisitions, etc.

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